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*Wild Animals I Have Known and 200 Drawings. Being the Personal Histories of Lobo, Silverspot, Raggylug, Bingo, The Springfield Fox, The Pacing Mustang, Wully, and Redruff.* By ERNEST SETON THOMPSON. New York: Charles Scribner's Sons, 1898. 8°, 358 pp., 30 pl.

At first sight this highly artistic book might seem even less germane to anthropology than the recent treatise by Professor Groos; yet on careful perusal it is found to deal, on nearly every page, with characteristics shared by lower animals and men—especially men of the lower culture-grades. Mr Thompson is a naturalist, as his record shows, an artist of notable strength and facility, as his effective picturing proves, and a writer of ability and skill (not to say genius), as his vivid and lucid sentences and the delicately woven web of each of his chapters testify eloquently; more than this, he has the instinct of the voyageur, the trapper, the shepherd, and the mahout for divining the hardly scrutable workings of the animal mind and sympathizing with their simple but strong emotions and passions; and perhaps above all else, he has the faculty of coördinating his singularly acute observations on animal activities in such fashion as to define the esthetic and industrial and social features of animality, much as the features might be defined by the animals themselves were they but able occasionally to reach the higher view-point and scan therefrom the lower plane of their actual existence. The book indeed is a revelation; it opens new vistas into cloudy commonplaces, investing long-neglected facts of everyday observation with new interest, and vitalizing the dull body of systematic (but purblind) notes on our bestial neighbors. The book is more than attractive reading merely; it compels recognition of the great fact that lower animals possess definite social attributes—that collective units exist among the beasts no less than among men. The animals studied by Mr Thompson had their collective arts—not only their youthful sports and gambols, but their more deeply studied comedies, often trembling on the grim verge of that tragedy on which the curtain always falls at last, for such is the law of the animal realm; they also had their industries, normally collective among the individuals of a group, only abnormally solitary; they had their social organization, in which craft and cunning, often combined with physical strength and grace, marked the leadership; they had their language, not only of voice and gesture but of lepine tree-mark and canine scent-record which their own kind and even some aliens might interpret; they had their system of education and occult discrimination and magnification of evil—in short, Thompson's birds and quadrupeds, biotic

organisms of the systematic zoölogist as they were, lived demotic lives just as do human savages and subjects and citizens. To the anthropologist the eight biographies of the book are of deep interest as showing the beginnings of demotic characters below the plane of humanity ; they are of still profounder interest as indices of the way in which the human activities must have begun. Groos deals seriously with the lighter class of activities almost alone ; Thompson treats not only of play but of work, in all its protean aspects, in luminously instructive fashion, albeit in lighter vein.

The book is elegant in technique, excellent in paper and print, and exquisitely illustrated by plates and abundant marginal cuts. There is no index. W J MCGEE.

*Creation Myths of Primitive America in Relation to the Religious History and Mental Development of Mankind*, by JEREMIAH CURTIN. Boston: Little, Brown, & Co., 1898. 8°, xxxix, 532 pp., pl.

These tales, with which we were already familiar in the columns of the *New York Sun*, are now presented to us in the form of a handsome octavo. There are twenty-two altogether; thirteen of these were collected from the nearly extinct Yana, and nine from the Wintu, tribes of northern California. They are all interesting and instructive, and bear evidence of having been received from good aboriginal authorities. The only trace of European influence is found in the occasional use of English terms of measure, such as miles, hours, and bushels. But it is difficult for an Indian who knows the significance of these terms to avoid using them, since the native modes of conveying the same ideas involve much circumlocution. The author does not tell us the names or character of his informants, but we conjecture that the stories were told by Indians who spoke English.

It is feared that the title may prove misleading to many. We personally do not object to the expression "Creation Myths" in this connection ; but it will not meet with the approval of those who define "create" as "to form out of nothing," or of those who see in the first chapter of Genesis a standard tale of creation. Creation is a long process, not yet completed. Many American myths attempt to account for the beginning, or at least the early stages, of this process; but these tales of the Wintu and Yana describe only the last stages. They are tales of metamorphosis; they speak of things already in existence, which are merely changed in form. It might be more proper to say they treat of completed evolution, for many of the creatures, before their final transformation, approximated the forms and characters which they now exhibit. The American myth-makers an-